DOCUMENT RESUME

ED 117 678 CS 002 391

TITLE Trans-ACTIONS: Activities for Involving Students with Books.
INSTITUTION Los Angeles City Schools, Calif. Div. of Instructional Planning and Services.; Los Angeles County Superintendent of Schools, Calif.
PUB DATE 74
NOTE 24p.
AVAILABLE FROM Julia M. Gottesman, Div. of Curriculum & Instructional Services, Office of the Los Angeles County Superintendent of Schools, 9300 E. Imperial Highway, Downey, California 90242 ($1.50 paper)

EDRS PRICE MF-$0.83 HC-$1.67 Plus Postage
DESCRIPTORS Booklists; *Critical Reading; *Instructional Materials; *Literature Appreciation; *Reading Instruction; Secondary Education; Teaching Guides; *Teaching Techniques

ABSTRACT

Suggestions are given for over 50 activities which secondary students at many levels can use with fiction or non-fiction to provide opportunities to read, relate, reflect, and record their thoughts about a book. The primary goal is to help students gain insight into the literary elements that prompt their responses. Stated objectives for each activity are based on the literary elements of action, plot, or content; characterization; setting; theme; and tone, audience, or style. These materials are designed to enable students to engage more easily in the process of talking about books with other students and reshape and make visible their responses to books. Suggestions for grouping are given. Examples of objectives and activities include the following: "analyze the personality of the protagonist by preparing a case study that includes all the known evidence (appearance, age, occupation, principal actions, and their implications) for presentation to a panel of psychiatrists and social workers, or by using all the known evidence to compose a horoscope analysis of the protagonist"; and "demonstrate a process described in a work of nonfiction by creating a photo essay in which the steps of the process are illustrated by the student's own photographs and written captions." (MKM)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED117678

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

Trans-ACTIONS
Activities for Involving Students with Books

1974

A Joint Publication of

Instructional Planning Division
Los Angeles City Schools

Division of Curriculum and Instructional Services
Office of the Los Angeles County Superintendent of Schools

Additional copies of Trans-ACTIONS are available as follows:

Individual copies are $1.50 per copy.
(Checks should be made payable to the Office of the Los Angeles County Superintendent of Schools.)

Quantity orders of five or more copies on official purchase order forms are $0.50 per copy.

Orders should be sent to:

Julia M. Gottesman, Consultant, English Language Arts
Division of Curriculum and Instructional Services
Office of the Los Angeles County Superintendent of Schools
9300 E. Imperial Highway
Downey, California 90242

For further information please call 922-6354.

CS 002 391

ACKNOWLEDGMENTS

We are in indebted to many teachers and students who have helped us over the years to develop and edit this set of Trans-ACTIONS. In particular, we wish to thank:

Los Angeles City Schools

Cindy Adams
Pasteur Junior High School
Area D

Janet Buckley
Muir Junior High School
Area F

Pamela Chow
King Junior High School
Area H

Beatrice Harrison
Fairfax High School
Area D

Tom Tobin (deceased)
Narbonne High School
Area A

Los Angeles County School Districts

Beth Chazen
La Canada High School
La Canada Unified School District

David Doty
Brightwood School
Alhambra City School District

Carol Huebner
Dominguez High School
Compton Unified School District

Reed Mathis
Beverly Hills High School
Beverly Hills Unified School District

Linda Rogers
Canyon High School
Wm. S. Hart High School District

These teachers reviewed the experimental edition of Trans-ACTIONS, provided a personal response to each suggestion, tested the materials in their classes, and in some cases furnished the authors with examples of students' work.

We wish them and their students many rewarding experiences with reading.

JULIA GOTTESMAN
Consultant, English Language Arts
Office of the Los Angeles County
Superintendent of Schools

ROGER HYNDMAN
Instructional Specialist, English
Los Angeles City Schools

APPROVED:

E. MAYLON DRAKE
Assistant Superintendent
Educational Programs and Services
Office of the Los Angeles County
Superintendent of Schools

NORMAN H. ROSSELL
Assistant Superintendent
Instructional Planning Division
Los Angeles City Schools

Copyright © 1974

Office of the Los Angeles County Superintendent of Schools
and
Los Angeles Unified School District

PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY
Office of the Los Angeles County
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER.

PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY
Superintendent of Schools and Los
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER.

PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY
Angeles Unified School District
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER.

FOREWORD

The purpose of this publication is to suggest many different ways for students to express their ideas, their feelings, and their knowledge about a book.

In Trans-ACTIONS we offer a list of objectives and related activities for your literature program,

in your English class,

in your reading class, or

for Johnny or Juan or Josie or Joan.

We have found that these suggested Trans-ACTIONS can move students to examine more closely the books they have read. Rather than simply to provide appealing or interesting activities, our primary goal is to help students gain insight into the literary elements that prompt their responses. Through the process of examining an aspect of a book and responding to that aspect in some specified manner, students can become better readers, internalizing their understandings and appreciations about books.

We have also found that, with the aid of the products they produce, students can engage more easily in the process of talking about books with other students. By reacting to reading through making a scrapbook, writing a poem, acting out a script, or plotting a story board, students reshape and make visible their responses to books.

Each of the activities is preceded by an objective to indicate why students are asked to write newspaper headlines or to design mobiles. The objectives focus on concepts and conventions important to the process of gaining meaning from the printed page as well as to exercising literary judgment:

action, plot, or content

characterization

setting

theme

formal aspects, such as tone, audience, style

MORE WORDS
for the teacher

The objectives and activities suggested in Trans-ACTIONS are starting points for lesson plans in your literature-reading program. We recommend that you complete an activity yourself before making the assignment to the class. For example, try writing a diamante about the dynamic changes in a protagonist, or prepare a travel brochure about the setting for some book that you have read recently. By doing what you will ask students to do, you can discover

the skills involved in the process,

the materials needed,

the procedure to follow or suggest, and

the criteria for evaluating the final products.

By sharing your model with students, you can help them visualize more clearly what is expected of them. Your model clearly establishes the essential aspects of the final product. Examples of a Trans-ACTION developed into an assignment and of an evaluation form for students appear on pages 22-23.

After the students complete an assignment, the next step in the process is for them to meet in small groups. Each student talks to five or six peers about the book s/he has read, explaining the product completed and how it relates to the book. How much direction and what specific procedures will be used in the small group depend on the experience that both students and teachers have had in using this process. The Trans-ACTIONS that occur in these discussions, in which varied individual responses arise, will deepen the understandings and appreciations of the reading experience.

We have avoided categorizing our list of objectives and ideas because we have found that many of the activities relate to more than one aspect or type of literature. Our list does, however, provide you with a choice of objectives and related activities designed to include

low to high cognitive levels,

seventh to twelfth grade interests,

fiction and nonfiction, and

varied modes of response: visual, written, spoken, and acted.

Basic to the success of these Trans-ACTIONS are clearly defined evaluative criteria, both for the products that students complete and for the small group process in which they participate. Criteria for evaluation of the products can be drawn from the teacher's experience in developing the model and from a checklist compiled by the teacher and the students. Criteria for evaluation of the small group process can be drawn from teacher observation of the groups in progress and feedback from each student involved. With the criteria based on the above suggestions, both the products and process of these Trans-ACTIONS can be evaluated.

Enough words for now. Try Trans-ACTIONS. We hope you'll like it. We hope your students will like it, too—and grow in the process of responsive reading.

Julia Gottesman

Roger Hyndman

Trans-ACTIONS

Suggested Organizational Structures

Plan I

When 35 students

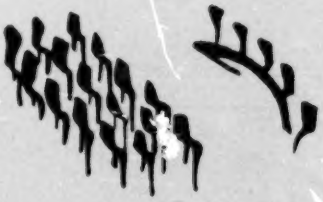
read the same book,

ask all students to complete
the same Trans-ACTION
or to select one from three choices,

Analyze _____
by _____

then share their work in small
groups,

selecting one product from each group to
present to the whole class.



Plan II

Where 35 students

read 35 different books of their choice,

ask each student to select one Trans-ACTION from two options,

Review _____

by _____

Analyze _____

by _____

then share the work in small groups, placing students according to interest or maturity level.

Plan III

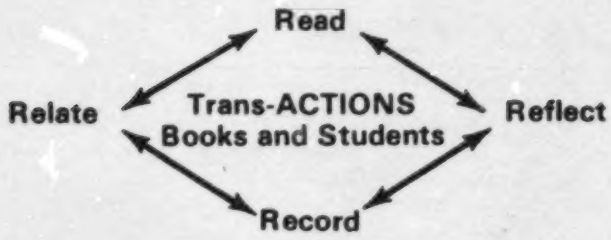
When 35 students

divide into small groups

so that students within each group can read the same book out of a choice of books,

then ask each group to plan a group Trans-ACTION

and present it to the class.



____*Review the essential elements of a major episode*

by creating a COMIC STRIP PAGE that highlights the significant action through dialog, placement and size of figures and objects, and selected details of setting important to the episode.

____*Identify an episode in a novel or in a biography that includes dialog and narration that lends itself to dramatization*

by transcribing and developing the material into a script for a STORY THEATER PRESENTATION of the episode and producing the script for an audience of peers.

____*Relate a significant incident involving the protagonist that indicates a problem s/he faces*

by writing a LETTER in which one pretends to be the protagonist engaged in trying to explain to the student, as his old friend, an action taken by the protagonist in the book.

____*Analyze an action of the protagonist*

by writing a DIALOG between the main character and the reader in which the reader quizzes the main character, who defends or explains his or her action.

____*Select, for a work that involves a journey, the sequence of major episodes that have a significant impact on the main character*

by preparing an illustrated MAP TIMELINE with appropriate captions that highlight the major events.

____*Identify a paragraph(s) describing an important action that lends itself to dramatization*

by writing a script based on the paragraph for a RADIO DRAMA, then producing the play, either live or on tape, for the class.

____*Select the significant features of an important conflict in the narrative*

by presenting the conflict in the format of a NEWSCAST that includes details on the steps that lead up to the conflict, the persons involved, what happens, when and where it happens, and what results.

____*Identify who or what opposes the main character*

by preparing a DIAGRAM that illustrates the relative strength of forces or persons opposing the main character.

____*Examine the elements of a major conflict faced by the protagonist*

by composing two letters for a DEAR ABBY or ANN LANDERS COLUMN - the first letter from the protagonist in which s/he discusses the problem, the second letter from Abby/Ann as she might respond.

____*Identify the sequence of events leading up to a climax*

by writing a series of NEWSPAPER HEADLINES for the front page, sports page, or society page that indicates the sequence and importance of events.

____*Distinguish the cause and effect pattern of the action leading to the climax*

by drawing a GRAPH of rising and falling action, using three to five episodes that precede the climax.

____*Synthesize the significant elements of plot (or structure), characterization, and/or setting*

by compiling a SCRAPBOOK for one of the principal characters (or the subject of a biography) in which pictures and other items of importance to that individual are included and labeled. (What things would s/he wish to save or cherish as reminders of the significant events recorded in the book?)
(See pages 22-23.)

____*Outline the journey of the main character*

by creating an ITINERARY for the main character, listing places, dates, time of arrival, and length of stay.

____*Interpret the major traits of a central character (or subject)*

by composing a CINQUAIN about the character that includes key descriptive words. Mount and letter it on colored paper suggesting the dominant impression of the character, and include one or more relevant pictures. (See reproductions of the original pages in William Blake's *Songs of Innocence* or *Songs of Experience.)*

____*Choose the more significant and interesting aspects of the subject's life in a biography or autobiography*

by preparing and presenting a THREE-MINUTE INTRODUCTION of the person to an imaginary audience in language appropriate to the audience (e.g., Arthur Ashe to a women's group).

____*Interpret a major accomplishment and/or character trait of the subject of a biography or autobiography*

by composing a CLERIHEW that highlights a significant aspect of the subject's personality and achievement.

____*Select significant facts from a biography or autobiography, or from information about a main character in a novel*

by composing an OBITUARY article with an appropriate headline.

____*Summarize the crucial change in the development of the protagonist*

by composing a DIAMANTÉ at illustrates through its choice of words the dynamic change in character between the opening and closing events in the book.

____*Select significant aspects from the character and life of the protagonist (or the subject of a biography)*

by composing an EPITAPH in the form of a poem. (See Edgar Lee Masters'*Spoon River Anthology.)*

____*Analyze the personality of the protagonist*

by preparing a CASE STUDY that includes all the known evidence (appearance, age, occupation, principal actions, and their implications) for presentation to a panel of psychiatrists and social workers, or

by using all the known evidence to compose a HOROSCOPE analysis of the protagonist.

____*Explain how one constructs an understanding of a character*

by creating a POSTER using magazine pictures or drawings that illustrate the character-revealing details and the methods the author employed to reveal the character (what author says, what character does, what others say about him).

____*Select pertinent aspects of the main character's life style or situation*
by writing LYRICS to a song that the main character might sing, if the book were staged or filmed as a musical.

____*Distinguish between round and flat characters in a novel*
by preparing a list of details for an F.B.I. FILE on each of the characters to discover what is learned about them.

____*Diagram the interrelationships among the principal characters of the novel*
by making a SOCIOGRAM centered around the protagonist and showing the relative distance each of the other characters is from the main character and from other characters as the author depicts them.

____*Review the dominant elements of setting*
by composing a HAIKU that includes the significant physical aspects and prevailing mood of one scene in the story.

____*Identify the terrain over which much of the action moves*
by drawing an illustrated MAP, labeling important landmarks and physical features.

____*Describe the major distinguishing features of the setting of a novel*
by designing a TRAVEL BROCHURE that uses descriptive words and sentences quoted from the book and characteristic pictures typical of the terrain.

____*Visualize the setting of successive episodes*
by making a STORY BOARD for a film, sketching possible long shots of five successive scenes and identifying the time and place of the action in each.

____*Identify distinctive details of various scenes in a novel or of a special historical/scientific site in a nonfiction book*

by writing a script for a tape cassette SELF-GUIDED TOUR of the scenes, describing points of interest.

____*Recognize the importance of concrete details in the development of setting as revealed through cultural artifacts or customs in the book*

by recording information as an ARCHEOLOGIST'S LOG, giving full details — where found or observed, color, shape, size, use, etc., or

by preparing DISPLAY CARDS such as those used to label objects exhibited in a museum.

____*Evaluate particular aspects of the setting in a science-fiction novel*

by composing a FULL-PAGE AD highlighting the beneficial features of a product in the novel derived from applied technology. On the reverse side, record statements indicating potential dangers or drawbacks of the product (e.g., the wall-to-wall T.V. in Bradbury's "The Veldt").

____*Interpret the author's use of extrapolation in a work of science fiction*

by writing a NEWS ARTICLE about a technological development or scientific invention that plays an important part in the plot.

____*Relate interesting and significant information from a nonfiction book to introduce the subject to an audience that is unfamiliar with it*

by creating a simplified BOOKLET for a younger audience, based on information gained from the book and employing an appropriate level of language. Titles might be: "Interesting facts about . . .," "Did you know that . . .," "Things you will need if . . .."

____*Articulate significant information from a book of nonfiction*

by participating in a simulated T.V. TALK SHOW as the authority on the subject of the book, answering questions prepared in advance for the interviewer.

____*Demonstrate a process described in a work of nonfiction*

by creating a PHOTO ESSAY in which the steps of the process are illustrated by the student's own photographs and written captions.

____*Select the major ideas or concepts presented in a work of nonfiction*

by presenting an in-depth INTERVIEW with the author of the book. First, prepare a set of questions the author has answered in the book; then paraphrase his or her answers in a conversational tone. The interview can be presented as an article (see examples in "Home" section of the Sunday *Los Angeles Times)* or as a recording.

____*Assess the major issue of a nonfiction book*

by writing an EDITORIAL on a major issue explored or suggested in the work, e.g., auto safety in Ralph Nader's *Unsafe at Any Speed,* or the need for national parks in Harold Gilliam's *Island in Time: The Point Reyes Peninsula.*

____*Identify the major thesis or theme of a play as revealed through the dialog*

by preparing a TAPE, or its TRANSCRIPT, that picks up the key lines of dialog scattered throughout the play and by commenting on how these lines contribute to an understanding of the author's underlying idea.

____*Select a significant quotation, one that contains wisdom, insight, or a thesis applicable to current interests of society in general or of a particular peer group*

by creating a COLLAGE to form a visual statement using color, design, drawings, or photographs that reinforce the quotation. Place the quotation on the back of the collage.

____*Demonstrate an understanding of technical or specialized words used in a nonfiction book*

by preparing a CROSSWORD PUZZLE and KEY, using 10-15 terms essential to an understanding of the work.

____*Illustrate how the author's point of view affects the narrative*

by relating the same incident through REVISED VERSIONS from different points of view: first person, third person objective, and third person omniscient.

____*Examine a crucial scene in detail*

by composing an INTERIOR MONOLOG of the scene from the point of view of an inanimate object (clock on the wall, tree in the garden) or a non-speaking observer (a pet cat, a sparrow in the yard, etc.).

____*Demonstrate how the perceptions of an incident will vary among the characters involved*

by describing the personal response to an incident in the form of DIARY ENTRIES from the viewpoints of two different characters, using their diction and expressing their attitudes appropriately.

____*Examine the role of the first person narrator in a novel*

by preparing a PROFILE on the narrator, noting specific clues in the text (language, participation in the action, attitudes toward other characters). Arrange the clues in two categories: specific information from the text, and inferences drawn from the text.

____*Analyze the actions of the main character from several viewpoints, distinguishing between facts supplied by the author and inferences derived from the facts*

by participating as a member of a PANEL of two or three experts (politician, historian, and journalist) who review the actions of the major character from their particular points of view. This procedure can be modeled on the type of informal analysis that follows a major presidential speech or political event reported on T.V.

____*Examine the use of foreshadowing*

by collecting a CARD FILE of examples in the text that foreshadow particular events, presenting your findings at a critics' seminar (a small group of peers).

____*Identify the tone of a particular scene*

by creating a MONTAGE that includes words from the text along with pictures and colors expressing the appropriate tone.

____*Interpret the use of a symbol(s) in a work*

by designing a set of OVERHEAD TRANSPARENCIES that use captions and sketches to illustrate symbolism found in specific passages in the book, and presenting them along with commentary.

____*Recognize and interpret the distinctive style of a given author*

by preparing (and perhaps tape recording) an INTERPRETIVE READING of several representative passages from the work, with an appropriate personal introduction and conclusion.

____*Demonstrate an appreciation of the characteristics of an author's style*

by writing a PARODY of the author's distinctive style.

___*Locate information about the qualifications of the author of a nonfiction book*
by designing and completing an original JOB APPLICATION form for the author that includes information on his or her qualifications to deal with the subject in the book.

____*Analyze the audience for which the book might have a special appeal or interest*
by creating a page(s) for a PORTRAIT ALBUM that consists of magazine pictures representative of the types of people probably interested in reading the book and by writing a brief caption for each picture.

____*Designate the audience for whom a particular work is intended*
by creating a full-page MAGAZINE AD about the book, which, by choice of words, information, illustration, color, and even print size indicates the intended audience.

____*Select five to seven examples of one significant element of the work, i.e., setting, characterization, action, theme, or such formal aspects as tone or symbols*
by designing a MOBILE using shapes, color, size, and/or pictures to illustrate the particular element.

____*Recommend the book to an unfamiliar audience*
by writing a script for a 30-SECOND T.V. COMMERCIAL that highlights key aspects of character, conflict, and theme.

____*Compare a conflict that the protagonist faces in a novel to a similar experience faced by a protagonist in another book or by someone in a real-life situation*
by composing a CORRESPONDENCE of at least two letters, one from each character to the other, in which they discuss their feelings about their conflicts.

____*Relate a significant idea posed in a nonfiction book to selected events in the news*
by preparing a NOTEBOOK that is introduced by excerpt(s) from the work and is composed of a collection of actual news articles supporting or exemplifying the idea(s) expressed in the excerpt. Such books as Alvin Toffler's *Future Shock* or William Bronson's *How to Kill a Golden State,* might be used.

____*Review major developments in character, plot, and setting*
by designing a set of three POSTCARDS that the protagonist might select, then preparing the message s/he might send to an intimate friend: the first card sent sometime early in the action of the book, the second during the middle action, the third close to the conclusion.

____*Express a personal response to a total work*
by preparing a SHOWCASE POSTER for a film version of the work that includes names of the real-life actors cast in the main roles, descriptive words and phrases that suggest the plot-conflict and tone of the work, illustrations of characters, scenes, or symbols, and a dominant color that reflects an essential aspect.

21

EXAMPLE OF A Trans-ACTION

MAKING AND EVALUATING LITERARY SCRAPBOOKS*

The Scrapbook

Purpose:

1. To assist you in conceptualizing ideas about your book.
2. To review significant elements of action, setting, and characterization.
3. To provide a stimulus for discussion about your book.
4. To interest your listeners in the book.
5. To create a mini-scrapbook library for other students to read.

Product:

A mini-scrapbook that portrays the world of a main character in your book.

Process:

1. Review your book by taking brief notes on persons, places, and events related to the main character.
2. Request the following materials:
   a. Cover pages: select a color appropriate to the tone of your book.
   b. Five to seven inside pages.
3. Create a mini-scrapbook using your imagination and artistic talent.
   a. The cover should have the book title, the author's name, and an appropriate illustration or drawing on it.
   b. The title page should include bibliographic information, the setting (time and place), the principal characters and a brief description of each, and your name and the date.
   c. The contents can be illustrations, drawings, simulated telegrams, maps, invitations, notes, etc. — anything relevant to the world of the main character.
   d. Each item should be carefully explained from the point of view of the main character.
   e. The scrapbook should be unified by some device or symbol appropriate to the book that you read.

* Minor changes have been made by the author in this example since its original appearance in *Classroom Practices in Teaching English,* published by the National Council of Teachers of English, 1972-73.

Scrapbook Evaluation

Student _____ Student Evaluator _____

Rationale:

Because you created a book of your own, your scrapbook ought to be evaluated in its own right. Therefore, before you share your scrapbook with your small group, you can learn how effective your own scrapbook is by having another person measure yours against the criteria of the assignment and by studying someone else's scrapbook in detail.

Procedure:

READ carefully the entire scrapbook given you.
WRITE "yes" or "no" before the following:

1. Does the cover contain:
   ____ the book title?
   ____ the author's name?
   ____ an illustration?

2. Does the title page contain:
   ____ the bibliographic information?
   ____ the setting (time and place)?
   ____ a list of principal characters?
   ____ a brief description of the characters?
   ____ the student's name and the date?

EVALUATE the degree of success of the scrapbook by placing a check in the appropriate area.
Are the contents:

		yes!	all right	needs improvement
a.	Interesting to read?	_____	_____	_____
b.	Understandable?	_____	_____	_____
c.	Attractively arranged?	_____	_____	_____
d.	Carefully organized?	_____	_____	_____
e.	Written from the main character's point of view?	_____	_____	_____
f.	Unified by some device?	_____	_____	_____

COMMENT on a separate page:

1. Describe some unique or special use of pictures or other material in the scrapbook.
2. After studying this scrapbook carefully, explain what you have learned about your own scrapbook.

23

BOOK LISTS
for the busy teacher

Here are five annotated book lists, all in paperback, that will assist you in finding books for the students in your guided independent reading program. These bibliographies provide you with a quick reference to books that may not be currently in vogue on campus but that have proved of lasting value to young people who have been led to discover them. Each of these book lists offers annotations for every title, gives you suggestions for materials at varying levels of reading ability and interest, and includes books by and about individuals from many segments of our multi-cultural and multi-ethnic society.

G. Robert Carlsen. *Books and the Teen-age Reader.* New York: Bantam Books, 1971.

Discusses stages related to the development of the adolescent reader. Includes chapters on the major areas of reading interest, each with an introductory essay and a briefly annotated list of representative works. Notes more than 1200 titles. Sponsored by the National Book Committee with the professional endorsement of the American Library Association, the International Reading Association and the National Council of Teachers of English.

Edward Lueders (ed.). *The College and Adult Reading List of Books in Literature and the Fine Arts.* New York: Washington Square Press, 1962.

Offers a description and commentary on 760 books of enduring worth from American, British, and World Literature, together with major works on art and music. Aimed at the college and adult reader but useful to the mature high school student. Contains addresses of publishers, an index of titles, and an index of authors. Prepared by a committee of the National Council of Teachers of English.

Virginia M. Reid (ed.). *Reading Ladders for Human Relations.* 5th Edition. Washington, D.C.: American Council on Education, 1972.

Briefly describes more than 1300 books that deal with some aspect of four major themes: Creating a Positive Self-Image, Living with Others, Appreciating Different Cultures, and Coping with Change. Groups books under each theme according to five maturity levels. Offers suggestions for book talks, discussion procedures, and dramatizations. Prepared by a committee of the National Council of Teachers of English.

Elinor Walker. *Book Bait.* Chicago: American Library Association, 1969.

Offers extensive annotations on 100 adult books popular with young people. Includes selections from fiction, biography, plays, and other nonfiction, each with a complete summary of the contents, the type of reader to whom the book will appeal, chapters or pages for use in book talks, and suggestions for follow-up recommendations. Provides a title index. Prepared by the Young Adult Services Division of the American Library Association. *(Doors to More Mature Reading,* 1964, a product of the same editor and publisher, provides similar detailed descriptions of more than 500 adult books for use with young people.)

Jean A. Wilson (ed.). *Books for You.* New York: Washington Square Press, 1971.

Provides brief commentaries on more than 2000 titles in 43 different categories of fiction and nonfiction that have interest and value for teen-age readers. Identifies titles for the more mature reader(*) and those with literary quality (†). Discusses values of the guided free reading or individualized reading program. Contains addresses of publishers, index of titles, and index of authors. Prepared by a committee of the National Council of Teachers of English.